

Kompositionen

von

Henri Wieniawski.

2. 110. Wien für V. u. K. 1872

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Wieniawski, Henri und Joseph.

- Op. 2. **Allegro de Sonate** (Presto) pour Violon et Piano concertant 2 50

Aufführungsrecht vorbehalten.

LEIPZIG, FR. KISTNER.

G. SCHIRMER, NEW YORK.

SIELANKA la Champêtre.

H. Wieniawski Op. 12.

VIOLINO.

Nº 1.

p
dim.
pp.
a tempo tranquillo
sf du talon.
sul D
tr
dim.
pp


 2026
 (K. 1. 61)

Marziale.

VIOLINO.

Violin score for 'Marziale'. The piece is in 2/4 time and G major. It begins with a forte (*ff*) dynamic and a series of sixteenth-note runs. The first staff includes a *ff* dynamic marking. The second staff features a *sul D* marking, a triplet of eighth notes, and a *pizz.* (pizzicato) marking. The third staff continues with sixteenth-note runs and a *sul D.* marking. The fourth staff is marked *tranquillo* and *p* (piano), with a *pizz. arco* marking. The fifth staff continues with *p* dynamics and trills. The sixth staff is marked *Viguroso.* and *ff*, with a *sul A* marking and a *rall.* (rallentando) marking. The seventh staff features a series of sixteenth-note runs. The eighth staff continues with sixteenth-note runs and a *tr* (trill) marking. The ninth staff features a series of sixteenth-note runs and a *tr* marking. The tenth staff continues with sixteenth-note runs and a *tr* marking. The piece concludes with a *sul A* marking and a *rit.* (ritardando) marking.

VIOLINO.

5

risoluto

poco sostenuto.

pizz. arco

CHANSON POLONAISE.

Andantino.

Nº 2.

p

mf

p

mf

f

pressez un peu

a tempo

mf

rall.

Maggiore.
Viguroso.

VIOLINO.

Violino musical score, measures 1-16. The score is written in treble clef with a key signature of one sharp (F#). The tempo/mood is indicated as "Maggiore. Viguroso." at the beginning. The dynamics range from *ff* (fortissimo) to *p* (piano). The score includes various musical notations such as slurs, trills (*tr*), and accents. The piece concludes with a double bar line and a final fermata.

Minore.
Tempo I.

VIOLINO.

mf

pp

mf

pres.

soz un- peu

a tempo

p

morendo

p

ppp

FL	Ob	Klar	Fa
Tromp	Pos	Ful	Sor
Schiz			St.
V			Vi

Joseph Haydns

Streich-Quartette.



- | | | |
|-------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|
| No. 1. Op. 1 No. 1. B dur. (Für den Freiherrn von Fürberg komponiert.) | No. 28. Op. 17 No. 4. C moll. | No. 53. Op. 55 No. 1. A dur. |
| No. 2. Op. 1 No. 2. Es dur. | No. 29. Op. 17 No. 5. G dur. | No. 54. Op. 55 No. 2. F moll. |
| No. 3. Op. 1 No. 3. D dur. | No. 30. Op. 17 No. 6. D dur. | No. 55. Op. 55 No. 3. B dur. |
| No. 4. Op. 1 No. 4. G dur. | No. 31. Op. 20 No. 1. Es dur. (No. 31—36 [op. 20 No. 1—6] nach einer alten Berliner Ausgabe „Sonnen-Quartette“ genannt, sind Nicolaus Zmerkal v. Domanovecz gewidmet.) | No. 56. Op. 64 No. 1. C dur. |
| No. 5. Op. 1 No. 5. B dur. | No. 32. Op. 20 No. 2. C dur. | No. 57. Op. 64 No. 2. H moll. |
| No. 6. Op. 1 No. 6. C dur. | No. 33. Op. 20 No. 3. G moll. | No. 58. Op. 64 No. 3. B dur. |
| No. 7. Op. 2 No. 1. A dur. | No. 34. Op. 20 No. 4. D dur. | No. 59. Op. 64 No. 4. G dur. |
| No. 8. Op. 2 No. 2. E dur. | No. 35. Op. 20 No. 5. F moll. | No. 60. Op. 64 No. 5. D dur. (Das „Lärchen-Quartett“ genannt.) |
| No. 9. Op. 2 No. 3. Es dur. | No. 36. Op. 20 No. 6. A dur. | No. 61. Op. 64 No. 6. Es dur. |
| No. 10. Op. 2 No. 4. F dur. | No. 37. Op. 33 No. 1. D dur. (No. 37—42 [op. 33 No. 1—6] sind dem russischen Großfürsten Paul gewidmet, daher auch als „Die russischen Quartette“ bekannt.) | No. 62. Op. 71 No. 1. B dur. (No. 62—67 [op. 71 No. 1—3 und op. 74 No. 1—3] sind dem Grafen Appony gewidmet.) |
| No. 11. Op. 2 No. 5. D dur. | No. 38. Op. 33 No. 2. Es dur. | No. 63. Op. 71 No. 2. D dur. |
| No. 12. Op. 2 No. 6. B dur. | No. 39. Op. 33 No. 3. C dur. Das „Vogel-Quartett“ genannt. | No. 64. Op. 71 No. 3. Es dur. |
| No. 13. Op. 3 No. 1. E dur. | No. 40. Op. 33 No. 4. B dur. | No. 65. Op. 74 No. 1. C dur. |
| No. 14. Op. 3 No. 2. C dur. | No. 41. Op. 33 No. 5. G dur. | No. 66. Op. 74 No. 2. F dur. |
| No. 15. Op. 3 No. 3. G dur. (Mit dem sogen. „Dudeisack-Menuett“.) | No. 42. Op. 33 No. 6. D dur. | No. 67. Op. 74 No. 3. G moll. (Das „Reiter-Quartett“ genannt.) |
| No. 16. Op. 3 No. 4. B dur. | No. 43. Op. 42. D moll. | No. 68. Op. 76 No. 1. G dur. (No. 68—78 [op. 76 No. 1—6] sind dem Grafen Erdödy gewidmet.) |
| No. 17. Op. 3 No. 5. F dur. (Mit der berühmten „Serenade“.) | No. 44. Op. 50 No. 1. B dur. (No. 44—49 [op. 50 No. 1—6] sind Friedrich Wilhelm II., König von Preussen gewidmet.) | No. 69. Op. 76 No. 2. D moll. (Das „Quinten-Quartett“ genannt.) |
| No. 18. Op. 3 No. 6. A dur. | No. 45. Op. 50 No. 2. C dur. | No. 70. Op. 76 No. 3. C dur. (Das „Kaiser-Quartett“ genannt.) |
| No. 19. Op. 9 No. 1. C dur. | No. 46. Op. 50 No. 3. Es dur. | No. 71. Op. 76 No. 4. B dur. |
| No. 20. Op. 9 No. 2. Es dur. | No. 47. Op. 50 No. 4. Fis moll. | No. 72. Op. 76 No. 5. D dur. (Mit dem berühmten Largo in Fis dur.) |
| No. 21. Op. 9 No. 3. G dur. | No. 48. Op. 50 No. 5. F dur. | No. 73. Op. 76 No. 6. Es dur. |
| No. 22. Op. 9 No. 4. D moll. | No. 49. Op. 50 No. 6. D dur. (Unter dem Namen „Frosch-Quartett“ bekannt.) | No. 74. Op. 77 No. 1. G dur. (No. 74 u. 75 sind dem Fürsten Lohkowitz gewidmet.) |
| No. 23. Op. 9 No. 5. B dur. | No. 50. Op. 54 No. 1. G dur. (No. 50—61 [op. 54 No. 1—3, op. 55 No. 1—3 und op. 64 No. 1—6] sind dem Großhändler Tost gewidmet.) | No. 75. Op. 77 No. 2. F dur. |
| No. 24. Op. 9 No. 6. A dur. | No. 51. Op. 54 No. 2. C dur. | No. 76. Op. 103. B dur. (Dem Grafen Fries gewidmet 1803.) |
| No. 25. Op. 17 No. 1. E dur. | No. 52. Op. 54 No. 3. E dur. | No. 77. Op. 51. D moll. „Die sieben Worte des Erlösers am Kreuze.“ (Im Jahre 1788 für Cadix komponiert.) |
| No. 26. Op. 17 No. 2. F dur. | | |
| No. 27. Op. 17 No. 3. Es dur. | | |

Leipzig, Fr. Kistner.

London, Alfred Lengnick, 58, Berners Street, W.

SIELANKA la Champêtre.

H. Wieniawski, Op.12.

Nº 1.

Violino.

Piano.

Violino. *sol D*

Piano. *p*

dim. *pp* *p*

dim. nuen - do *pp*

dim. nuen - do

a tempo tranquillo

effel. *sf du talon*

p

a tempo tranquillo

Leipzig, Fr. Fritsch.

2026
(F. F. G.)



2416/4



First system of musical notation. The top staff features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The bottom staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic marking and contains a series of chords and single notes.



Second system of musical notation. The top staff continues the rapid melodic line, with a piano (*p*) dynamic marking. The bottom staff, in bass clef, features a steady eighth-note accompaniment. A piano (*p*) dynamic marking is also present in the bass staff.



Third system of musical notation. The top staff continues the rapid melodic line, featuring trills (*tr*) and grace notes (*0*). The bottom staff, in bass clef, continues the eighth-note accompaniment.



Fourth system of musical notation. The top staff continues the rapid melodic line, featuring trills (*tr*) and grace notes (*0*). The bottom staff, in bass clef, continues the eighth-note accompaniment. The system concludes with a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic marking in both staves.

Marziale.

3

ff *Marziale.* *pizz.*

The first system of musical notation consists of two staves. The upper staff is a single melodic line in treble clef, marked *ff* (fortissimo) and featuring various ornaments and slurs. The lower staff is a piano accompaniment in bass clef, marked *f* (forte), consisting of a steady eighth-note pattern. The key signature has one sharp (F#).

arco

The second system continues the musical piece. The upper staff is marked *arco* (arco), indicating the bow should be used. The piano accompaniment in the lower staff continues with the same eighth-note pattern. The key signature remains one sharp.

pizz. arco *p* *tranquillo* *p* *f* *f*

The third system shows a change in dynamics and tempo. The upper staff begins with *pizz. arco* (pizzicato arco) and *p* (piano), then transitions to *tranquillo* (triplets) and *p* (piano). The piano accompaniment in the lower staff has a *f* (forte) dynamic. The key signature remains one sharp.

p *rall.* *rall.*

The fourth system concludes the piece. The upper staff starts with *p* (piano) and includes a *rall.* (rallentando) marking. The piano accompaniment in the lower staff also features a *rall.* marking. The key signature remains one sharp.

Viguroso.

ff *Viguroso.*

mf

tr

ritard.

Risoluto.

f *Risoluto.*

poco sostenuto

effet.

pizz. arco

2026
(K. V. 61)

CHANSON POLONAISE.

Nº 2.

Violino. Andantino.

Piano. Andantino.

The musical score is for a Violino and Piano arrangement of a Polonaise. It is in 3/4 time and the key of B-flat major. The tempo is marked 'Andantino.' The score is divided into four systems. The Violino part is written on a single staff, and the Piano part is written on a grand staff (treble and bass clefs). The dynamics include p (piano), mf (mezzo-forte), and p (piano). The score ends with a double bar line and repeat dots.

First system of a musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line features a melodic line with various ornaments and a final note marked with a fermata. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Second system of the musical score. The vocal line continues with a melodic line. Above the staff, the instruction *pressez un peu* is written. The piano accompaniment features a series of chords. At the end of the system, the tempo changes to *a tempo* and the dynamic is marked *mf*.

Third system of the musical score. The vocal line continues with a melodic line. The piano accompaniment features a series of chords. At the end of the system, the tempo is marked *rall.* (rallentando).

Maggiore.
Viguroso.

Fourth system of the musical score, marked *Maggiore. Viguroso.* The vocal line continues with a melodic line. The piano accompaniment features a series of chords. The dynamic is marked *ff* (fortissimo).

Fifth system of the musical score. The vocal line continues with a melodic line. The piano accompaniment features a series of chords. The dynamic is marked *f* (forte).

First system of musical notation. The treble clef staff contains a melodic line with various ornaments and trills. The piano accompaniment in the grand staff (treble and bass clefs) features chords and single notes. Dynamic markings include *mf* (mezzo-forte) in both staves.

Second system of musical notation. The treble clef staff continues the melodic line. The piano accompaniment includes chords and single notes. Dynamic markings include *p* (piano) in the bass staff and *rall.* (rallentando) in the treble staff.

Third system of musical notation. The treble clef staff features a melodic line with trills. The piano accompaniment consists of chords and single notes. Dynamic markings include *f* (forte) in both staves.

Minore.
Tempo I.

Fourth system of musical notation. The treble clef staff contains a melodic line. The piano accompaniment features chords and single notes. Dynamic markings include *mf* (mezzo-forte) in the bass staff.

Fifth system of musical notation. The treble clef staff contains a melodic line. The piano accompaniment features chords and single notes. Dynamic markings include *pp* (pianissimo) in both staves.

First system of a musical score. The vocal line (top staff) begins with a melodic phrase marked *mf*. The piano accompaniment (bottom staves) features a rhythmic pattern of eighth and sixteenth notes, also marked *mf*.

Second system of the musical score. The vocal line continues with a melodic phrase, with the French lyrics "pressez un peu" written above it. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

Third system of the musical score. The vocal line is marked *a tempo* and *p*. The piano accompaniment is also marked *a tempo* and *p*, featuring a steady rhythmic accompaniment.

Fourth system of the musical score. The vocal line is marked *morendo* and *p*. The piano accompaniment is also marked *morendo* and *p*. The system concludes with a final chord marked *pp*.